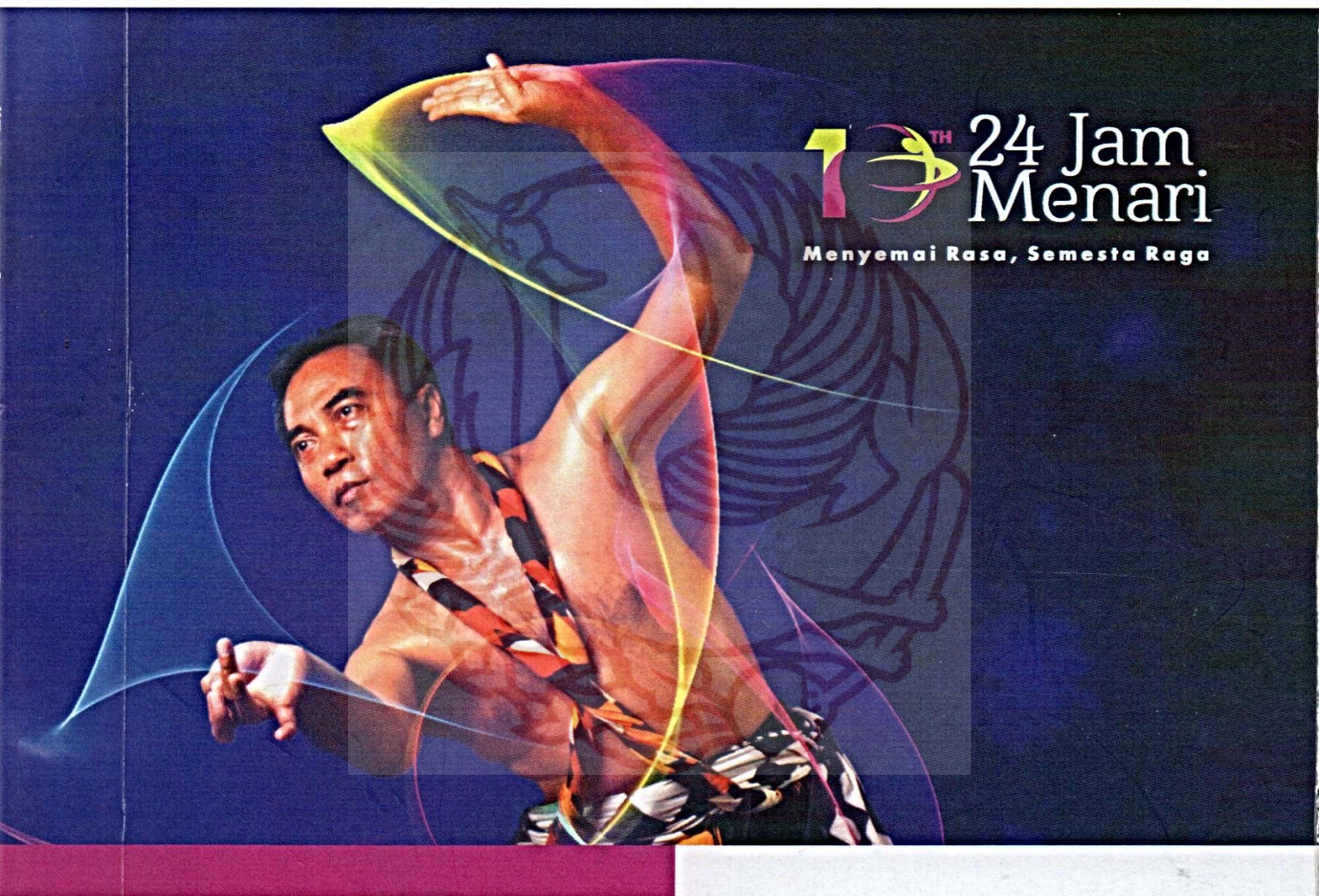


P R O C E E D I N G

“We Feeling” in Dance: A Manifest of Intercultural Values



**1TH 24 Jam
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Slamet MD

PROCEEDING

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PERSPECTIVE REVIEWS OF SOME PAPERS

Prof. Tamura Fumiko
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The island of Kudaka in Okinawa of Japan had been famous for its unique and mysterious ceremony called “Izaihô”, conferral initiation of women-as-goddesses, held every 12 years. It consists of a complicated series of rituals and several-days-isolation of the qualified women (born in the island and married to the men also born there and in a certain age) accompanied by music, dance and chanting. Unfortunately, we may not have the opportunities to see this amazing ceremony because the inhabitants decided not to continue the ceremony in 1978, owing to the lack of the women fully qualified, even though outsiders (scholars, journalists etc.) strongly opposed. This decision had been preceded by conflict of thinking among the female ritual leaders, between the ones who insisted on the perfection of the ritual and the others preferred continuity of it.

This case is very symbolic and thought-provoking when we think about the originality or authenticity of some culture, or if people have difficulties to decide between conservative continuity and any kind of changing of their culture. Moreover, this case is very suggestive for us to think about “Intercultural” matters. At least we could say that the insiders have more right to determine the destiny of their culture rather than the outsiders of it, though often revers cases take place.

From the point of view mentioned above, the following papers are meaningfully interesting. SOURCING AND RESOURCING FROM JAVANESE DANCE: A PERSONAL PERSPECTIVE presented by Jeannie Park shows very charming and also suggestive thoughts about “rasa”,

“interpretation of culture” and others based on her own rare experiences of, and a deep insight in, the Javanese culture regained through learning traditional Yogyakarta dance. She also shows a genuine point of view on “Intercultural” matters, which may be caused by her intercultural background (Korean decent, born and raised in the United States and now lives in Java.)

Her paper goes to “resourcing” Javanese dance and culture. She says, “Our engagement with culture provides us the tools to understand ‘culture’ so that we have the ability to create ‘new culture’ without disconnecting ourselves from the core values — — —.” This reminds us THE SPIRIT OF BEDHAYA IN CONTEMPORARY DANCE presented by Matheus Wasi Bantolo. He emphasizes the importance and influence of traditional Javanese Court Dance, Bedhaya, toward “contemporary” dance creation in Indonesia. He explains the difference between three categories of “new bedhaya”, so to say, “form”, “term” and “idea”. The ones which imitate the dance “form” in various meanings, the ones which use the “name,” and which are influenced by the “idea” or inner meaning of Bedhaya. Then he goes to “Bedhaya as Inspiration in the Cultivation of Contemporary Dance.” The present writer mentions “Bedhaya” is originally very mysterious ceremonial court dance and which could not be seen by everyone, like in the case of “Izaihô” mentioned above. The writer thinks that “Bedhaya” stimulates strongly the imagination of dancers probably because it has been hidden.

ARTISTS AND THEIR ROLE IN CREATING A LIVING CITY presented by Narumol Thammaprulsa shows one clarification of the idea of “We feeling.” Based on the careful fieldwork in Japan (Tokyo, Kyoto) and Indonesia (Jakarta, Yogyakarta), it shows how artists in modernized historical cities shape their roles in initiating public activities.

It says, "To be 'a city', it needs all these infrastructure as 'hardware' but it also needs understanding how people feel as 'software'. It encompasses environmental psychology, cultural literacy, sensory appreciation, and a visceral sense of the city. It refers to the city's artistic thinking and understanding of social dynamics." After introducing individual, group, and networking activities of artists in this context, it concludes, "The city and its residents must raise questions about their roles and positions regionally, nationally, and globally."

The writer highly evaluates the challenge of the committee of this international seminar introducing a difficult but very interesting theme. Also apologizes for this review being incomplete. Finally the writer wants to indicate the dangerousness included in the idea of "intercultural values" of each level, from a small community till the nation and the world. Hopefully the relationship between 'culture's is impartial and based on mutual understanding and mutual respect.

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SOLAH-EBRAH CONCEPT ANALYSIS OF LOCAL MOTION DANCE OF JAVA

Slamet MD

Introduction

Dance is an object of interest to researched, studies dance at this time just put the dance as an object. It is actually a starting point put the dance as a field science. when we talk about research is certainly the ultimate goal is looking for in terms of scientific facet objects.

Scientific research is a process of making a new science. It is aiming to expand the realm of human knowledge and understanding. Scientific research is a way of thinking and behaving, a way to ask and answer questions, a way to express and communicate ideas. Scientific research is the process of searching truth and meaning rooted in our capacity for sharp observations, critical analysis, interpretation, meaning, understanding the rationale, contextualizationsound, and the defense of an opinion. Researchers as a scientists can not be transferred by the process of observation towards something that is said and done a person or community. Researchers collect, examine it carefully, and assessing the credibility of the information through a process of careful and systematic methodology and procedures with the use of proper research. Researchers analyzed the data by looking for relationships and create a link between the information that looks are not interconnected. The theme emerging, becoming sharp and meaningful interpretations found during the process of

collection and analysis of data. Researchers realized that this interpretation is within the existing science, advanced a new theory, and her findings are convincing.

The study of dance in General only relate to the choreography more away is drafting measures. While scientific research is more than of collection and compilation of data. As in making a dance, research is a process that has a purpose, creative, to have meaning, and that is usually not directly intuitive or rotate and accordance with existence. The core elements of choreography and research was the discovery of the two activities we do without knowing anything, and to find what we need to know and herding us of what we should know. Skills we have in the choreography is also a capability that we use as a researcher. Lately, a student of the author's writings shows that I have written about the process of choreography in it. It shows the process of the research in the making of dance. He suggested to replace the words research for choreography at the writing on the bottom of this, reasoning that the idea of choreography and the media as the purpose of the research and data: process (research) is not an instant creation, but a process of a long interaction between artistic depiction (research objectives) and the media (data). The findings of the problem and the solution, the process beroientasi on discovery is a search of ... something to do: works that appear to guide the artistic thinking (researcher) and ideas arranged affect the sharpening media (data) – (researchers) to learn about a work as a process that is evolving.

Solah-Ebrah as a shaper of choreography in a dance of Java is very important in a study of dance. Review or examine the dance should not be looking for a taxi dance work of others. Talking about his own work as a researcher who focus on the process of feeling and understanding the experiences of dancers and dance coaches in different form. Choreographers at once dance researcher can describe the

relationship between data and parallel forms of movement as a raw material. Data obtained as the result of a process of interaction in person, interview and his observations directly stored in its data.

Researching on Dance choreography Java or Java is not detached called *solah-ebrah*. *Solah* was a movement or action *ketubuhan* in the form of a preparation, the arches, the tempo toward the fast and slow of which it formed a movement include path, volume and level. When reviewing the dance of Java from understanding as articulated by Soerjadiningrat as follows:

Ingkan kawastanan djoged inggih poenika ebahing sadaya sarandhoening badhan kasarengan oengeling gangsa (gamelan) katata pikantoe wiramaning gendhing kalajan pikajenging dhoged (Sorjadiningrat, 1934:3)

Pointing to the meaning of the dance at the top, it is the means that the dance is an expression of the soul, pored over a beautiful rhythmic motion, in the hope the response of others according to the purpose of the dance. The material of the dance is the human experience of life expressed through the medium of human body motion in reaction against the natural surroundings (John Martin, 1965:31). In fact the art of *distrilisasi* material or symbol into a work of art, which was eventually to performed. As a form of performance art, dance serve a purpose within the context of spectacular performances, entertainment, recreation or therapy. Or artistic skill projection. Artistic dance action was a resolution aware over the dancers dancing skills. When the emotions, imagination, thoughts and skills poured into the form of a motion which is expressed by the dancers into a work of art, then we came to have a name in the art of dance. need to point the concept of dance at this writing more emphasis on what is a motion and motion dance (Slamet,

2014:4). Thus the definition of dance is the motion of the body. People often call with *solah*, are forms of embodiment itself in Java called *ebrah*. Examine the Java is a form of Dance choreography that has possess benchmark benchmark-raw, so in the choreography of Java a lot more preparation than motion motifs composing the new motion.

Research of dance known as ethnographic dance put description about the shape of the dance and its elements in the ethnic dance it was growing and growing. Then the dance research more accurately when using this type of qualitative research. Qualitative researchers, as sue stinson, sometimes entering the field without knowing the specific questions to ask and how to ask them. These researchers as well as researchers who investigate a matter of interpretation to eksperimental, sometimes describe themselves as "interact with the data in the dialogue" and talk about the data "talk to them" and the suggestion of new ways for the investigation. This idea of linking dialogue with the data in much the same way that performed choreographed interact and respond to the dances as now get them back in the manufacturing process. Exploration, experimentation, improvisation, and a variety of activities such as the granting of definition, filter, elaborating, select, reject, shaping and forming again. All such activities are common things as a dance-maker basic processes of researchers.

Solah Ebrah in Javanese Choreography

Review problems of Java or Dance choreography, found nearly all the founders definition of dance have mutually contributed about dance at its core a rhythmic motion in space and time. The concept of the dance's most staple is as the embodiment of human activities. There is a confusion between human versus non-human as well as dance versus non-dance. Comes the difference which is that dance is a dance and aesthetic activity is the result of an expression of

human sense of motion pored over everyday life. History of the literature of dance reflects the dichotomy by them about people who dance are still associated with its ritual function. This distinction has little real usefulness when one considers the dance with an aspect of human behavior. According to the view of dance as art more considering on the essence of the beauty that is on the concept of rhythm or pattern of motion considering the use of space and time.

The formation of meaning about *solah* or gestures because the position and manipulation of objects in space, associated with the placement, movemng of the human body. Relates to the physical action space a central user orientation will be tended to on a conceptual level *solah* known as circumstances *wantah/wadhag* (pure movement) motion of the human body. The perception of someone about a source being *solah* more understandable how he making the limitations or looseness in motion in conjunction with every creative effort.

Solah abstract in the sense of a physical unity is no meaning unless used for means of expression was emotional, must be mastered. *Solah* more dynamic elements that lead to the need of space shortly. The figure of the body in space into the orientation of the occurrence leading to *solah*. Basically a subject matter joged is *solah*. Dance or joged have raw material gestures that rule in Java said *solah*. (Sunarno in Slamet., ed., 2001:36). This is similar to what was described by Endo Suanda and of Sumaryono as follows: dance is a type of art that is directly related to the motion of the human body. The body becomes the main tool, and gestures is a basic media to reveal the expression of dance (Endo Suanda and of Sumaryono, 2006:2)

The notion of the term in *solah* have properties to move, move, the motion of the human body, whereas in the phenomenon in the community more understandable *solah* as human activities in a move or move his body. Such as the

Java language expression as follows: "bocah iku solah bawane merakati" which means the boy's behavior was interesting. This statement gives the sense that solah was a human body motion motivation solah applied in dance is the movement of the body or an undertaking in the form of embodiment activity which in turn give shape or ebrah. When seen from the shape of the motifs of Javanese dance movements that have had standard made the dancers should have ebrah or embodiment which are adapted to the conditions of the body of the dancer. This makes Java dance in one type of dance that is similar to the different dancers have different volume levels to achieve ideal motion form in accordance with the embodiment, known as ebrah. Research on Javanese dance certainly need think about solah and ebrah. According to Laban said Shaper motion of effort and shape said the effort is an attempt to weaken the move strengthened embodiment action is related to the idea that is the theme of the motion to form a path of motion, motion, and volume level (Ann Hutchinson, 1977:11). The notion of solah and ebrah can be compared with the concept of a laban effort and shape. This concept can be used as a basis to think in choreography research. In Javanese Dance choreography has had the standard need to be examined in the formation motif motion motive analysis of motion, are formed by patterns of motion, motion patterns and motion patterns of variation interlude as an example of the motif motion motion patterns are formed over sabetan motif walk which is a staple of motion patterns, then coupled with the distraction of motion ukel hands and motion variation in sampur and seblak, pacak gulu. The formation of this is noteworthy dance of Java so that a researcher can in turn generate about analysis of choreography that gave birth to a new science concepts about dance.

Dance research scientifically is not only a process of discovery but also "portion of the building and in other parts

of the destroyed building". The things that build our work as a researcher of dance, such as on the concept of ebrah, and the addition of *solah* new science in the field of dance, this has had a huge influence in producing our new understanding of dance as a form of art, cultural phenomena and disciplines. The aspects of "the destruction of the building" of the scientific investigation invites us to examine what is questioning the existing circumstances, the opening and closing meetings of the errors, erroneous, interpretation and depiction. Like all existing science, dance changing and evolving all the time. It cannot be denied the emergence of artists creating new works that expand our understanding of what is meant by that, and dance studies contribute in new ways to understand the dance. When a tradition with innovation, competition theories lead to question the value of aesthetic, cultural, historical and critical, of the dance education. New ideas replaced the old ideas and new language arises when traditional discourse can no longer simply for expressing ideas. Similar to the concept of *solah* and *ebrah* will give a new theory about the dance research will destroy or give new ground in the study of Dance choreography primarily on previous studies generally adopts the more about dance research on Western choreography concepts such as La Merri. Whereas a dance in Java can be dug up precise concepts in analyzing a choreography of Java. Research on the dance a lot happen, barriers in dance will provide a new way and allow it to explore new territories. So, the process of production of the new science building are always those questions will lead to answers and the answers to these questions will bring more.

Scientific investigations about dance, beside should want to understand the circumstances, researchers also need to be a researcher who carefully. It is important for researchers in dance as a researcher to keep his research goals. In this case has to do with his work and not enamored with the subject

studied, to the extent that sharpness of the understanding darkened by a personal relationship. One of the signs of a good is the ability to assess the authenticity and credibility of the information derived from actual circumstances. In addition to critically evaluate information and information sources, a researcher who either have to question its own assumptions as well. A fundamental point of view in looking at the world as this inevitably affects how we participate and create thinking on every aspect in the process of research. The possibility of the truth has been much written, and in fact researchers sometimes debating fundamental issues about what is contained in that truth.

The Process Of Research

Research as a process means search or search again. Research is a process that is shaped by the critical investigation and tiring, and in some cases held experiments. The goal is to open, find, and fix data that will bring researchers on the solution to a problem. Research is a continuous process, more similar to the process of finding, guess, check, and revise followed with more searching, more guesses, more checking and revising.

Although researchers may be mired in uncertainty, research must still planned and well systematic. The planning and systematic does not mean it must be designed, standards and goals. In fact, as has been done the dance researchers use a variety of approaches in dance. It makes research a run, in the sense of dance research or researching about dance so it could not be said to be putting the dance as a subject.

The research process is a balance between something that has been planned and something that was not planned, and between something being predicted and expected something to be discovered. In dance, most is a process that combines means objective and subjective to understand and perceive reality. We should always remember that all we do in dance

is dance and dance. When we were researching and writing background, thought we should keep rooted on the activities of the dance itself. Researchers who examined as a participant or audience will lose the orientation with the fields that he carefully if he is to forget about the current activities of dancing. Similarly, in a study of Javanese Dance choreography in this case have to be considered about the elements composing choreography on a motion that includes Java dance, dancers, music, dance floor patterns, and theme dance. These elements as composing choreography on the motion needs to be analyzed in detail about the process of motion which is adapted to the theme of the dance, at the motion there is a repeated motion and motion liaison. This is done as a business formation dance related to the theme of the dance. But basically a Javanese dance at choreography are bound by motives of motion that its formation was not off what is called ebrah and solah.

All researchers have a plan, and approaches in the collection, analysis, and interpret the data in a way that systematic. Researchers as well as choreographers respond to process and certain ways on research tasks, activities and events. Just as no two creators of dance that makes the same movements, as well as researchers, no researchers who examined two of the exact same thing. Respond to new info, change of perspective, and sometimes reverses direction from the direction that has been determined, the researchers changed their planning in order to follow the path may have previously unknown or even at the beginning of his research. Although the experiment is a section on research activities, not limited to trial should be included in research methodology. Dance on the research approach is almost always provide proof of inefficient, ineffective and ultimately unproductive.

The objective in this article is to demonstrate a research and develop concepts of choreography in the dance, a

systematic approach to carrying out the research. Here the process of the establishment and implementation of a research ebrah-solah served in General so that researchers can apply itself any form of investigation at this writing or adapting as a guide to research on the study of dance. The author here focus on the same components in a study of dance.

Pure dance research puts the dance as a subject of study in general form the task as done by most Laban pencatatn system with a dancer known as nitasi laban made a symbol universally dance recording. In the East at the end of the XVIII century (beginning of 19th century) at the Kraton Surakarta and Yogyakarta found on the manuscript, using the traditional system. The logging system like this can only be read on his community. In the West have been found in the XV century, which are found in manuscripts at Cervera Spain (Municipal Archives)

Some sort of dance pencatatn system, for example: First advanced fore running raised, both knees are bent somewhat with small steps fast for 2 x 8 count, right arm bent dedepan respect to the left faces the left low, after it stopped with the attitude of soles opened, which right is somewhat advanced and both knees bent is somewhat low. The recording by using the name of motion motifs such as; Kipat Srisig, Sindet Ukel Karno, Ulap-ulap, and so on. Using the chart, the third and fourth mixed system pencatan system example of dance as "Kipat Srisig: right on that count tanjak after 1-4, second hand jimpit sampur" are still widely used among researchers of dance.

The advantages and disadvantages of traditional or conventional notation is as follows.

Excess

1. easily understand by the Registrar and certain circles
2. easily done
3. do not require a long time

4. do not need sharp analysis

A shortage of

1. Only understood by certain groups/question
2. many terms can not be understood by a wider circle
3. the shape and motion of interpretative process
4. Detailed motion is not tercover

Progress of the world dancing with the presence of numerous art colleges world dance Progress bringing dance to the extent the subject of scientific studies by placing the dance as a science, this sort of thing is often referred to by the term koreologi and the review of ethnic dance called etnokoreologi. Dance development as a science studies need universally dance recording system. The emergence of Laban notation in the XIX century (1928) by Rudolf Von Laban in the book *Schrifttanz* experiment been through trials, include:

1. Experiment and deal-making in 1936 in American dance in Germany.
2. In 1939 on a bevy of Ballet in Chile: Dance Ballet "The Green Table" by Kurt Joose
3. In 1949 By Zachary Solov was helped by Ann Hutchinson: Billy The Kid, Kiss Me and Kate (Holm), Theme and Variation, Bourree Fantasque (Balanchine).
4. In 1959 in The International Council Of Kinetography Laban (I.C.K. L) held a deal uniformity to use a recording system as Laban Notation around the world.
5. In 1978 in the International Dance Congress in Hawaii led by Ann Hutchinson: Laban Notation assigned/ approved that Laban notation used as recording system universally for having qualified as an accurate

notation system compared to a system that had been offered (including Benesh Notation).

- a. assessment centers notation Dance Notation Bureau, in New York-Ohio (1940)
- b. Philadelphia, London, and Israel: persistent effort and refinement of deployment in Labanotation.
- c. Kinematographische Institute in Germany.
- d. Laban Art of Dance Centre, the Beecmont Movement Study Centre, the Language Of Dance Centre (United Kingdom), and others

Laban notation function among others.

1. as a means of recording motion dance (recording) independently (for the purposes of reconstruction works of dance) or as a complement to a recording of audio visual works of dance that could not be ignored.
2. the important role of dance notation can be compared with an audio visual recordings.
3. laban Notation is also used as a device analysis/study analyzing) a dance movements.

The recording by using laban notation has had a raw, as well as an in-flight has the pace and the way of recording. As for the steps as follows

1. Specify the motives/patterns of motion that would specify notated.
2. Analysis of matter motion in units of time, to determine the abundance of matter in one bar.
3. Make the line of motion (action strokes) and columns (of staff), as well as the Division of units of time that

are needed in the recording of motion.

4. Observe the motion analysis/notated will come to the details of motion and moving segments.
5. Recording motion dance performed with symbols that include symbols of the direction, level, symbol segments, and the symbol is placed on the supporting columns (staff) from the line of motion (action strokes).
6. Recording motion starting from the early dancers pose before processes of dance movements. The recording was done and read in accordance with the direction of the face dancers (the right side and the left side column notation) correspond to the right side and the left side of the dancers, who are generally divided into two parts namely body parts right and left.
7. the recording of Laban Notation is done and read from bottom to top, the inside of the column to the columns of the exterior.

Motion/action line strokes in Laban notation is the baseline/staple in the recording of motion that form columns, for use as a media/means of recording motion through the direction symbols – level and other symbols. Research put of dance as a subject of study is said to approach etnokoreologi. (Slamet, 2013:65-70)

Cover

All research begins with a question. The questions researchers ask shows how her researchers in the field of dance and how researchers look at the world of dance. If researchers interested in the history of dance researchers could make the question of antiquity, how human beings and events influenced the development and evolution of

dance. When researchers interested in the area of knowledge about dance, the questions researchers focus on how to improve your appearance, health and how to improve the life of a dancers, or in terms of developing the technique of dancing. If researchers moved a sense to know the dance as an activity in culture, this interest will make the researchers asked about relationships with dance movements that are performed and understood by people of different races and his tribe. Research about tati as above gives directions on a researcher's dance, the direction of this article can be summed up in a dance research puts the dance as a subject it certainly refers to the science of choreography, *solah-ebrah* as a form of bid review choreography which in turn gives a new concept about the analysis of choreography that can be used by researchers of the dance, dancers, and choreographers in its activities in the field of dance. Review about an interest- this attraction and many others arose from the interest of researchers do as a lecturer of dance. The more familiar the researcher with the realm of the larger dance Foundation researchers desire to dance.

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Soerjodiningrat, Babad lan Mekering Djoged Jawi, Yogyakarta, : Kol Buning, 1934

Regionalism has been a serious international issue after the end of the cold war. It is a body of idea promoting an identified geographical or social space as the regional project. It is the presence of the conscious construction of an identity that represents one specific region. "We Feeling" is often identified as a basic need to build the phases of regionalism as what has happened with the development of European Union (EU). Association of Southeast Asian Nations (ASEAN) has overcome the phase through the declaration of ASEAN Economic Community (AEC) supported by its three pillars; economic, politics, and socio-cultural.

Referring to the socio cultural pillars, dance, as one form of arts, has the opportunity to play important roles. UNESCO stated that dance is an inseparable part of human's culture. Dance is not only physically beautiful rhythmic motion, performed and conducted by dancers or groups of dancer on a stage and being appreciated by their audience. However, dance, as a matter of fact, is flourishing due to human needs to find harmony with the environment to maintain the continuity of life. The social believe and community relations rooted in the dance can be explored to elaborate an intercultural practice both through its foundations of motion and music. This kind of exploration will propel our understanding about the cultural foundations of "we feeling". Better understanding of this matter will play strategic role in the preparation towards people connection as the important feature of socio cultural pillar, which in the end along with economic and political pillars will strengthening the future of AEC.

Study on the manifestation of intercultural values in the dance can be achieved through the perspective of the dance and its music from all over the world. In the context of AEC, it is important to study how intercultural practice has happened in the dance movement and music of dances found in Southeast Asian countries. Intercultural exchange with other countries that have historical connection such as USA, Europe, China, Japan, and South Korea also proven to be valuable to enrich the understanding.



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